

Performative actions to activate an artistic perspectivism between Anthropocene and anthropophagy

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Abstract | Given the challenges to the body and the planet in the Anthropocene era, is another cosmopolitics of the scene possible? This article brings Anthropophagy as a counterpoint to propose an artistic perspectivism, in terms of the Amerindian perspectivism outlined by Viveiros de Castro. The contours of "anthropo-scenes" are articulated with the performative actions of the Technologically Expanded Performance Project (TEPe) composed by a group of artists and researchers located on two continents and an Atlantic island.

KEYWORDS:

Anthropophagy. Artistic perspectivism. Cosmopolitics of the scene.

Ações performativas para ativar um perspectivismo artístico entre antropoceno e antropofagia

Resumo | Diante dos desafios ao corpo e ao planeta na era do Antropoceno, uma outra cosmopolítica da cena é possível? Esse artigo traz a Antropofagia como contraponto para propor um perspectivismo artístico, nos termos do perspectivismo ameríndio delineado por Viveiros de Castro. Os contornos de "antropocena" são articulados à ações performativas do Projeto Technologically Expanded Performance (TEPe) composto por um grupo de artistas e pesquisadores situados em dois continentes e uma ilha atlântica.

PALAVRAS-CHAVE:

Antropofagia. Perspectivismo artístico. Cosmopolítica da cena.

Acciones performativas para activar un perspectivismo artístico entre el antropoceno y la antropofagia

Resumen | Frente a los desafíos para el cuerpo y el planeta en la era del Antropoceno, ¿es posible una cosmopolítica de la escena? Este artículo recurre a la Antropofagia como contrapunto para proponer un perspectivismo artístico según la noción del perspectivismo amerindio trazado por Viveiros de Castro. Los contornos de "antropoescenas" se vinculan a las acciones performáticas del proyecto Technologically Expanded Performance (TEPe), compuesto por un grupo de artistas y académicos localizados geográficamente en dos continentes y en una isla del atlántico.

PALABRAS CLAVE: Antropofagia.

Perspectivismo artístico. Cosmopolítica de la escena.

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What are the potentials of the art scenes in light of the Anthropocene, especially in its current face, which has been masking us since December 2019¹, given the imminent world dissemination of Covid-19, a virus that endangers mostly² human life and whose origin scientists and environmentalists attribute to the human being's recurrent inadequate management of nature? Which force fields are mobilized emerging from the notion of the anthropo-scenes? Which scenes are organized from the centrality of the human or that dismantle the hierarchy of a subject supposed to know? Would it be possible to think of an anthropophagic scene instead of an anthropo-scene? Or, perhaps, the notion of anthropo-scene can comprise, in itself, artistic experiences that consider the *Cosmos as part of oneself* instead of the imperative *One is part of the Cosmos*, as it is proposed by one of the tenets of the Amerindian cosmogonies, as it is present in one of the aphorisms from the Anthropophagic Manifesto, written by the Brazilian writer Oswald de Andrade (1890-1954), in 1928 (ANDRADE, 2011, p. 70)?

In this textual composition, an activation of terms and thoughts is proposed, in order to trace a possible *artistic perspectivism* — in a direct reference to the Amerindian *perspectivism* outlined by anthropologist Eduardo Viveiros de Castro (2015). The idea is to slide conceptually towards artistic propositions that enable the expansion of the limits of what we can name as "scene" and "anthropo-scene" and its implications regarding the perception of the body and its relation with the world. In order to set in motion the force fields that are agents of these notions, the idea put forward involves relating these notions to the word "anthropo-scenic", so that it is possible to question how much, in everyday and micropolitical artistic acting, there is an stress, and even a return, to a certain anthropocentrism and, through a different bias, how much some artists have twisted the centrality of the human in order to become aware of the Cosmos in themselves and, at the same time, to go deep into creative procedures that may be considered anthropophagic.

Could it be possible that anthropophagy principles may collaborate to disable the traps from the developmental era at all costs, focused in predetermined and short-sighted results which are representative of the Anthropocene, and, therefore, free us from the risk of not having a coming world (DANOWSKI; VIVEIROS DE CASTRO, 2014)? What are the perceptive shifts an "anthropo-scenic" art is capable of when its procedures are anthropophagic? Much more than mere word play, I hereby stress some etymologies in order to begin a fabrication that cross different worlds, namely the civilized world, western, colonial and, more recently, capitalist, logically oriented by capital; and the Amerindian world, considered, exceptions made, as primitive and where indigenous leaders have been claiming for another kind of relation with the planet and with life in common, so that the "sky shouldn't fall"³ over

¹ The use of masks in public places in Brazil started in March 2020, when cases of Covid-19 (Sars-Cov-2) quickly disseminated in European countries.

² According to the World Organization for Animal Health, there are 12 species affected by Covid-19 in 30 countries, with limited contamination from one species to another and among themselves. The greatest impact is in mink farms, where there is direct human handling of the animal's skin, with commercial purposes — 338 cases in Europe and 20 in the Americas. Site visited: <https://www.oie.int/app/uploads/2021/09/sars-cov-2-situation-report-4.pdf>. Access: 25 Nov. 2021.

³ Throughout the book *Ideas to postpone the end of the world*, Ailton Krenak makes several references to the thought of the indigenous leader Yanomami, Davi Kopenawa, author of the book *The falling sky*. According to Krenak, "Singing, dancing and living the magic experience of suspending the sky is common to many traditions. Suspending the sky is to widen our horizons; not the prospective horizon, but the existential one. It means to enrich our subjectivities, which is the matter that these times we live in want

our heads and human beings are saved from being extinct, the exact opposite of what the civilized part of humankind has been doing to other species and their own (KRENAK, 2019).

The term *anthropo* (*anthropos*) has Greek origin and it makes reference to the human being or to anything related to them. *Ceno* corresponds to the new, to the recent and is related to a geological classification (BARCELOS, 2019). In turn, a scene is a place where something happens, being the action itself as well; it is derived from the latin word *scena*, which is a synonym for an event, episode, stage, place, space. Curiously, *cena* means a small portion of food which is served early in the evening and it is also associated to cutting, from where the verb *cenar* comes: to have dinner or to take something as *cena*, in Spanish. Scenic, therefore, is the quality from which the scene derives. Finally, *phagia* corresponds to the ingestion or to the habit of getting fed, while *phagic* is the person who consumes the food. Hence, we get to *anthropophagy*, which has to do with those who eat (*cena*, ingest) the human.

I hereby propose a fabrication that sets into motion the ideas of Anthropocene and anthropophagy in order to think about artistic and investigative actions that relate body and world within the Technologically Expanded Performance Project (TEPe)⁴, which was conducted under a partnership between the University of Lisbon (ULisboa) and the Federal University of Ceará (UFC), beginning in 2019 and estimated to be concluded in 2022. Throughout this project, artists of different artistic expressions, altogether with anthropologists, architects and the Portuguese mining engineer Luis Ribeiro (1955 – 2020), have been asking themselves about whether it is possible to sensitize bodies so that they are able to create another relation with cities and the planet, and perhaps awakening long buried memories and knowledge.

We wish to find an artistic practice considerably less affected by the extractivist and developmental logic, which cherishes the fallacious chimera of gluttonous and never-ending economic growth, which implicates in a productivist kind of art and body. The idea is that, in a different sense, such an artistic practice be much more crossed by the perception that we are world, since we are made of water, minerals, fungi, bacteria, heat, which are in constant transformation inside us, in different cycles. Finally, to realize the world in us, with the cycles and rhythms we are made of. An art, thus, in flux with life.

How can this sensibility be activated? Will we be still capable of, as people who were raised by the environment destined to the part of humankind that calls itself civilized, connecting with the fluxes of a nature that is being so intensely and insistently mutilated? After all, interferences reach a point where certain cycles are altered, thus desynchronizing seasonal gatherings of certain species; geographic landscapes and hydric rhythms are transfigured, as it happened in the dam burst tragedies of Brumadinho (2019) and Mariana (2019), in Minas Gerais, a part of the Brazilian territory which for decades has been literally slicing mountains; there is a

to consume. If there is a craving to consume nature, there is also craving to consume subjectivities – our subjectivities” (KRENAK, 2019, p. 32).

⁴ Technological Expanded Performance. The TEPe Project (PTDC/ART-PER/31263/2017) is mostly by financed the Science and Technology Foundation (FCT), from Portugal, and partly by the Ceara Foundation for Scientific and Technological Development Support (Funcap), in Brazil. The project involves the participation of artists and independent researchers, and other people, associated to the federal universities of Bahia (UFBA) and of Rio de Janeiro (UFF), and to the State University of Campinas (UNICAMP). The TEPe Project website is: <tepe.estudiosdedanca.pt>.

high use of fertilizers in food, causing the increase of cancer and degenerative diseases; and, also, one more developmental fabrication: to remove plants capacity of reproduction, in order to generate market reserve to the owners of GMO seeds, which flourish only once, making farmers dependent of their producers.

Humans enclosed in a gluttonous and short-run civilization, made of “giant armadillos” or “white earth eaters”, as certain Amerindian peoples say (DANOWSKI; VIVEIROS DE CASTRO, 2014, p. 104), subdue the other in order to devour them in exchange for material profit (capital), tied to power and behavior plots. In light of the above, how can we potentialize and learn with the actions of another group of people, who recognize themselves to be on the side of nature, valuing its cycles and rhythms, and consider themselves as beings in the world from an anthropophagic subjectivity perspective, empowered by the collective, who recycle waste, recreate imagination and desire to postpone the end of the world, at least the world that seems to be about to be extinct for humans?

If around the first half of the 20th century the end of Art was discussed, as much as the end of History, both terms with capitals and as hegemonic and unifying great narratives; what we are living, in this historic moment, is a speculation with the end of the human presence in the world. A hypothesis that seems each and every time more concrete when studies and interpretations of a relevant group of specialists are observed, regarding the current rates of environmental damage on a global scale, whose studies are compiled in the book *Is there any world to come? Essay on fears and ends*, written by philosopher Déborah Danowski and anthropologist Eduardo Viveiros de Castro (2014). The pandemic, in this sense, is a bifurcation of the same issues regarding the relation certain humans have established with the world.

Is it possible to have a world without people? Danowski and Viveiros de Castro ask themselves in this work. “No one is necessary to this world. Now, the world is essential to all of us”, these are the words of *babalorixá iorubá* Baba King⁵, a Nigerian living in Brazil. His ideas resonate the ones from the Brazilian indigenous leader Ailton Krenak (2019), when he mentioned that this world is not at our disposal and that other life forms act differently than those who consider themselves to be “civilized”.

What is then left to an artistic thought in a world without people? What are these artists who investigate a logic of sensations and body knowledge looking for in their researches on the body and the scene (who knows anything of *cenar/eating?*), instead of a rational and reproductive logic, and who wonder about the possibility of letting themselves flow with sensorial experience, without egoic interference and the centrality of the human? Would they feel the world in them (*Cosmos as part of oneself*)?

Anthropocene and anthropocentrism: an (ex)traction of bodies and worlds

Performative walks around the Lisbon water circuit, visiting deactivated tanks

⁵ Lesson 13 from the extension course “Ancestral Knowledges”, with the theme “African Ancestry and Healing: the Iorubá Perspective”, promoted by the Federal University of the São Francisco Valley (Univasf), in partnership with the Federal University of Campina Grande (UFCG) and the Federal University of Pernambuco (UFPE). Available in: <<https://www.youtube.com/watch?v=5wJ0OsQr3rA>>. Access: 22 Set. 2021.

in Graça hill, one of them in a palace that served as prison to the poet Manuel Maria de Barbosa l'Hedois du Bocage (1765-1805), and sites that harbored artesian wells and ancient resorts of sulfured waters, in the Alfama neighborhood, as well as underground pathways of channeled waters that provided for public taps, in the neighborhoods of Rato and Príncipe Real, these were the first on-site actions that gathered together the Portuguese and the Brazilian teams of the TEPe Project, in June 2019.

In one of these performative walks, the mining engineer Luís Ribeiro brought to our knowledge that us humans are already ingesting, in the mineral water we drink, plastic particles. The amount of this kind of waste in the world has reached such a point that the rain water is already composed of microparticles of this material, which has been thus in circulation in our organisms. This information, however, seemed to us far more terrifying than the images of whales stranded in various beaches worldwide, with their stomach full of plastic residue, or turtles with straws in their nostrils. The fact is that this phenomenon no longer takes place in other unknown bodies, but in the body we actually live in.

In this same action, which brought us face to face with the extent of the environmental relation between body and city, we discussed the water pathways in urban context, with projects that occupy the land without considering its natural cycles. At Graça Hill, for instance, one of the first to be occupied by human presence, in Lisbon, the rain water no longer finds permeability, due to the fact that houses and street pavement block their absorption. Consequently, the water flows to the lower part of the city, flooding areas such as Avenida da Liberdade, one of the main arteries of the Portuguese capital, and end up "causing", as the news claims, chaos in the transit of people and vehicles. So, rain "disturbs" everyday life in the civilized part of the world.

This discomfort is present in countless cities that follow the same style of urban occupation, as it is with Brazilian capitals, such as São Paulo and Fortaleza. By not making use of this rain water, management organisms bring water from other parts of the country, in extensive channeling work (straightening) of rivers and tributaries, in order to provide for urban residences in need of this natural element to run their lives, in activities such as bathing, laundry and dish washing, cooking and body hydration.

What should then happen to the populations that have their water supplies subtracted and their way of living disturbed? This is a question that emerged during the performative walks around Lisbon, which connected me to a discussion indigenous communities are constantly bringing to the agenda in Brazil when claiming their right to river waters, which are being redirected for the construction of hydroelectric plants, in an organization model for cities that replicates the European urbanistic project, privileging an specific share of humans in the world. Besides, I notice that these communities, even if not identified with a developmental and extractivist perspective, are also ingesting microparticles of plastic present in rain water, for it does not choose where to fall.

When exactly did certain humans become more important than others and started to have precedence over others in the decisions regarding the use of nature, when the consequences of misuse affect different groups of people and living beings around the world? In what way did such a profound scission become possible

between nature and humans, to the extent that these people consider a supposed “human nature” as a separate instance from the first, as independent bodies instead of interdependent? If when we breathe, we aspire particles of world, if when we eat, we ingest parts of elements that are nature’s composites, if when we hydrate ourselves, we restore in us the water element present in rivers, lakes and subsoils, if when we fall ill, we become sick from a inharmonious cohabitation of fungi, bacteria and viruses in our bodies, how is such a way of life possible, so self-centered in a supposed human figure, to the extent that we become incapable of taking notice of the world in us? Also incapable of observing the cycles and rhythms of life pass us by every day, regardless of race, color, ethnic background, geographic localization and cosmivision.

In the studies regarding the Anthropocene era (BARCELOS, 2019; DANOWSKI; VIVEIROS DE CASTRO, 2014) there is no unanimity as to which phenomenon is the turning point of the supremacy of humans over the rest of beings from nature, these being manipulated and subdued to the anthropocentric scope. Some specialists point to the Industrial Revolution, around 1760, with the stimulus to the mechanization of life and the consequent urbanization of cities, with occupation projects based in widening streets in order to make way for motor vehicles, channeling and river straightening, making the presence of wealthier people in central areas a priority.

Other researches point to 1950 as the timeframe, especially due to the intensification of industrialization in a global scale, the trade of highly processed foods and the incentives to the consumption of products from multinational companies, thus standardizing cultural information and social behavior. This would be the so-called Capitalocene era, for it should be taken into consideration that the capital superposes the human element in the macro and micropolitical relations of civilized common life. There are, still, some other experts who consider the beginning of the Anthropocene era as the period in which human beings began to cultivate land and establish systems for the trade of goods⁶ — a genealogy that unfolded, as follows, into mercantilism, colonialism and capitalism, and the latter into integrated world capitalism.

The common logic to any of these timeframes, however, is the extraction that results into accumulation of goods and, therefore, has socioecological implications. According to Eduardo Barcelos, “the primitive accumulation would be precisely a repertoire of imperialist enclosures and nature appropriation, putting them under the service of the production of goods” (BARCELOS, 2019, p. 12). As a consequence, with repercussions in contemporaneity, according to the author, there is the transformation of landscapes and bodies tied to ideas and perspectives of the reality, which consider time as linear, space as even and uniform, and nature as external to human relations.

It dates back to the 15th century, within European aristocratic society, the emergence of the modernity project, that guides a given relation of bodies with the world, under the supremacy of the human, and that cuts up space in frames, geometrizing it, tridimensionalizing and flattening it; a project that locks up time

⁶ This is a much older timeframe than all the ones previously mentioned. Although Eduardo Barcelos (2019) does not make an exact historical reference, it seems possible to associate such a period to the Neolithic era, around 7500 years B.C., to the emergence of agriculture.

inside clocks, making it linear; restrains movement to an etiquette and pushes bodies away from possible risks, dominating and subduing nature. Theocentrism gave way to anthropocentrism, and man became the measure of all things. The modernity project thus split apart subject from object, people from nature, men from animals, thinking from feeling, body from soul, those who watch and those who are being watched (GONÇALVES, 2011; 2018).

Such a sensorial cut established a world mediated by models based on objectivity and the presupposition of a one and only universal reality, in which people began to experience the world as something both outside and disconnected from themselves. Even the notion, at times still alive, that the body is something we “have” or that we “carry”, stems from this project that takes up Plato’s ideas and flows on a perspective based on the rational logic announced by Descartes’s thought, with its motto: “I think, therefore, I am”. Desires, instincts, sensations, emotions and the body itself were deemed as something minor and to the domain of doubt when in relation with reason, science and mind. It is worth mentioning that non-European bodies, in this context, were still considered primitive, savage, barbarian and devoid of soul, and therefore devoid of reason (VIVEIROS DE CASTRO, 2015). As a consequence, their lives were not spared in the civilizing colonization process. In this cultural environment, imperialistic repertoire from different domains began to guide relations among human beings themselves and the world.

According to Brazilian philosopher Peter Pál Pelbart, making reference to the studies of German sociologist Norbert Elias, “what we call civilization is a result of a progressive silencing of the body, with its noises, impulses, movements...” (PELBART, 2007, p. 29). The philosopher also makes comments on the docilization imposed on the body by discipline in spaces such as factories, schools, the army, prisons and hospitals. It is not hard, however, to trace relations of submission and domination over bodies in the scenic arts environment, especially the discipline imposed on people who practice classical dancing, based on predetermined technical and anatomic models, as well as on certain rules for moving around the space.

The distribution of bodies on traditional stages replicates a dominating topology in visual arts, that flattens bodies. Thus, when looking at a stage, what we effectively see is a picture frame. The use of space is similar to that of classical painting: diagonals to give a tridimensional perspective of bodies, a geometrization of the contours of the arms and legs, the dominance of frontality and verticality, and the focus of attention is given to the center of scene, from where a hierarchy between soloist dancers and the corps de ballet — the same logic applied to monarchies and urbanistic projects of modernity, if we consider the city as a body as well. In this space (ex)tracted from the world, artists seek to neutralize every external interference in their bodies, in order to maintain the work presentation just as it was rehearsed.

The scenic body is framed and behaves as a detached instance from common life, being observed by the public through the fourth wall. This body is enclosed into a certain perception of the world, and therefore it is also a subjectivity, outlined according to an ideal model, ready to use (*prêt-à-porter*), notably apollonian, in straight lines, in which reason is imposed over emotion, and the latter, when it emerges, must be controlled — a restraining similar to the water flux when channeled in imperial gardens and, later on, in cities urbanistic projects.

There is also the recurrent use of the pantomime as a resource to connect body expression with a narrative reality, which is linear and socially established. In this sense, it can be said that it consists of an anthropo-scene in the anthropocentric mode, with an emphasis in the centrality of the human element in the scenic composition. It consists of a human in the hegemonic models, which spread out from court society to the modern society: an anatomic, technician, production-based body, which follows rules of behavior and adapts itself to preestablished models of relation with other bodies and with the world (GONÇALVES, 2011; 2018).

Is it possible that our perception is still colonized by this kind of relation between body and scene, even when the scenic space instituted is the city and the world? As artists, are we able to undo this perceptive colonization in our bodies? Do we notice the imperialist enclosing repertoire and an alleged control, and even a dissolution of the environment interference operation in ourselves? Will we be capable of undoing the developmental, formalist and finalist chimera, in order to disable the anthropocentric traps that might continue instated in the notion of anthropo-scene?

Dismantling a certain image of the human in the arts

It is curious to realize that, in the beginning of the 20th century, some groups of people already felt suffocated by the fast-paced and mechanized life in cities, thus searching for a return to a communal and collaborative conviviality in the countryside. This was the case of Monte Verità, which received in the hills of Ascona, in the Italian speaking part of Switzerland, a group of artists and intellectuals interested in healthy food, naturism, free bodies and anthroposophy. There, choreographer and dancer Rudolf Laban coordinated this outdoors space, where people could dance naked and in direct contact with nature. They believed it was possible to liberate instincts to better active intuition and the unconscious, as well as to cancel the effects from the automatization of movements and emotions imposed by the industrial and urban living. Laban investigated kinesthetic stupor and improvisation as a possible strategy for forgetting and liberating the body from habits, acquired knowledge and automatisms (SUQUET, 2008).

This was the same historic moment in which modernist avant-garde movements, from all languages, approached art and culture from eastern peoples and the New World — the North and Latin Americas (where communities considered as primitive and savage lived) — as well the universe of psychoanalysis and its research regarding the unconscious and dreams. In the visual arts, Edvard Munch painted the famous work *The scream* (1893), with an expressionist poetics; and Pablo Picasso dedicated an special interest to African masks, being one of the creators of the cubist esthetics, which proposes to present all the sides of the body in two-dimensionality, that is, in the picture. Abstractionism also became a branch of this tendency, as it was the case with the serpentine dance of Loie Fuller, that emphasized the kinetic effect of the pieces of tissue that covered the artist's body, becoming an extension of it. With these tissues, the dancer constantly made and unmade a series of figures, sometimes resembling butterflies, flowers and the feminine sexual organ, and others only pure sensation and movement.

A common trait in the works of these artists is a tendency to disfigure human contours, which appear contorted, smeared, imprecise and with dissonant volumes,

when compared to the so-called realistic representation evoked by classic/scholarly art, whose values were being questioned by the modernist avant-garde movements. Time was no longer only linear, the space of paintings and stages was not built up as flat and homogeneous anymore, there was no more predominance of the distinction between soloist dances and the corps de ballet, and the center of the stage was no longer the privileged place for the presentation. In the research involving the body, there was the desire to reconnect the human to nature, both exterior (environment) and interior (unconscious).

The Spanish essayist and philosopher José Ortega y Gasset considered that those artists were setting up a new esthetic sensibility, with a tendency to the “dehumanization of art”. According to him, “it is not that the painter makes mistakes and that his deviations from the “natural” (natural = human) do not reach it, the case is that they point to an opposite way from the one that can lead us to the human object” (ORTEGA Y GASSET, 2008, p. 41). Without the representation of a certain experienced reality, artists would be cutting a tie with the common world. Thus, with such creations it would no longer be possible to treat humanly. To the author, whose texts were written between 1924 and 1925, the artists of this new art were making the inverse movement made by Ulysses, who, by the parameters of modern art, were freeing themselves from the everyday Penelope to navigate towards Circe’s sorcery⁷.

What does this aversion to the human in art mean? Is it by chance aversion to the human, to reality, to life, or is it all the very opposite: a respect to life and a disgust in seeing it confused with art, with something so subordinate as art? But, what does it mean to call art a subordinate function, the divine art, glory of civilization, plume of culture etc.? (...) **The poet begins where man ends. His destiny is to live his human itinerary; the mission of the first to invent what does not exist.** Thus, the poetic activity is justified. **The poet increases the world, adds to the real**, that is already there by itself, an unreal continent (ORTEGA Y GASSET, 2008, p. 52-54 – my stresses).

To go deep inside the mysteries of the unconscious and dreams, in its physical and psychic mechanisms, to investigate the wave, energetic and vibrational quality of the bodies, to have conscience of the level of invisible organization in expression, to listen to one’s own heartbeat, the whistling and mumbling of one’s own blood are some of the pathways that French dance historian Annie Suquet (2008) stresses out from corporal research made by dance artists in the beginning of the 20th century. These creators modified the logic of traditional staging, with an emphasis in models strange to the body, to a logic that reveals the interior and subterranean world of the human. The scene is turned into a place where the sensitive experience set in the order of the invisible must become visible. Instead of a focus on the formal aspect of bodies, what artists investigate is the vibrational, kinetic and sensorial quality of the movement.

In the terms of Ortega y Gasset, had we overcome anthropocentrism by dehumanizing art? The hypothesis is that perhaps the procedures of body friction

⁷ The author makes reference to Greek mythology, where the heroic character Ulysses returns to his common life and his wife, Penelope, after facing predicaments, spells and curses cast by Circe.

require an even more radical contortion of the cosmopolitical scene. Overcoming anthropocentrism requires a very daring exercise of dispossession of the principles that guide our relation with life, especially when it takes place in the civilized part of the planet. This has to do with the fact that, according to shaman and Yanomami leader Davi Kopenawa, “whites sleep too much, but only dream of themselves” (DANOWSKI; VIVEIROS DE CASTRO, 2014, p. 39). Imprisoned in the logic of merchandise and private property, ingrained also in fetish, therefore, in subjectivity, civilized humans can only see reflections and simulacrum of themselves while dreaming. Consequently, with which invisible layer of the world are we capable of being in contact with?

I believe this is an important crossroads for an art that is involved with the questions of the contemporary world, especially in a moment where it seems to be very much palpable to consider the existence of life without humans. Will we be capable of escaping the cyclic vice of projecting us over ourselves, in a narcissistic subjectivity, still imprisoned in a supposed centrality of the human in relation to the world?

The moment of social confinement lived due to the Covid-19 pandemic might have put us face to face with the possibility of coming out of ourselves and exercising, as artists, an otherness in the relation with the world around us. In the beginning of the TEPe project, during the performative walks, in July 2019 — a few months, then, before the pandemic —, we were in search of feeling the world, through stepping and touching the ground and the walls of the city with our skin, in order to apprehend textures and temperatures; we opened our ears to sounds and silences, intertwined by voices of various tonalities and accents; we breathed in and moved our bodies within the symphony of the winds and vehicles; we were in touch with a historic bloody murder that took place in Beco do Chão Salgado, in 1758, a memory that had been buried just behind the famous Pastéis de Belém, a touristic site of intense visiting in Lisbon. An experience that would repeat itself in Ceará, in April 2020, in a different environmental, historical and subjective atmosphere in the city of Fortaleza.

However, with the social confinement and artists and researchers living in so many other cities than Lisbon and Fortaleza, the TEPe Project expanded, in 2020, the investigation of the relation between body and city to other localities and connections, with actions in two continents and an Atlantic island — Europe, Latin America and Azores. From the group of studies *Encounters in times of Covid-19*, we began a series of readings, including the work *Ideas to postpone the end of the world*, by Ailton Krenak (2019) and the chapter “Seen from the Window”, from the book *Rhythmanalysis: Space, Time and Everyday Life*, by French philosopher Henri Lefebvre (2004), with weekly meetings, from March 19th to June 25th 2020.

In order to let the ideas discussed flow, *Trilogy-Cities* took place, consisting of three performative actions. In the first one, *Synchrony-Cities*, the views from our windows were photographed simultaneously, in three different days and times — April 5th (9 am in Brazil and 1 pm in Portugal), April 10th (7:30 pm in Brazil and 11:30 pm in Portugal) and April 25th (11:30 am in Brazil and 3:30 pm in Portugal) —, accompanied by an audio recording of about 30 seconds, with a brief description of the sounds in the surroundings⁸.

⁸ The collection of images, sounds and impressions from each researcher is available at <<https://tepe.estudiosdedanca.pt/percursos/caminhadas-cidades/sincroni-cidade>>.Access:06 Oct. 2021.

After this experience, we shared impressions regarding the reduction of sound and fuel pollution in cities, with less vehicles in the streets and roads, the possibility of “listening to the silence”, the perception that there were more birds singing over the trees, not only in quantity but also in diversity. We discussed the curious situations that were commented in world media, such as the fact that species restricted to forests started to circulate in some cities. Would it be a “new normal” that came around to stay? There was some hope that nature was reacting against environmental aggression, seeming to say: “I’m still enough alive to revert global warming and other misfortunes that you deem irreversible”.

It is interesting to note that in the text *Synchrony-Cities: a shared route in confinement*, Portuguese researchers connected to the TEPe Project — Rui Antunes, Daniel Tércio and Sérgio Bordalo e Sá (2020) — stated the predominance of the perspective of sight and sound, to the detriment of touch, taste and smell, in the short registers made by the participants of the performative experience. They are objective reports of the world, revealing very little or nothing of the subjective aspects of the relation with the photographed places. The authors stress that the replacement of the experience by factual data is a characteristic trait of the “modern human”.

In a following moment, Portuguese fellow researchers, profiting from a virus dissemination control policy much more restrictive than the Brazilian one, had their confinement reduced. Thus, on June 15th, twelve people from the team who were in Lisbon took the performative walk *Diachrony-Cities*, where each person walked a part of the city, on a free errand, in a system of sequential diachronic walk, with an hour-long duration per participant. At the end of each segment, a walker handed a hard cover notebook to the next fellow walker⁹.

Parts of the city, its squares, streets, avenues, overlooks, were turned into words, drawings made with pen or colored pencils and tree leaves glued to the pages of the notebook. For some, the experience was long, for others it was of short duration. The relation with time and space took other proportions and dimensions, different from the habitual and ordinary. Curiously, the human presence was practically suppressed by narratives, both written and drawn. Emphasis was given to the description of the city and the affects produced in the relation with its architecture and with all the other elements that are part of it. In one of the segments, the narrative was materialized by several different colors and shapes, replacing a verbal and imagetic narrative, linear and illustrative.

On a phase of deconfinement in Portugal, in an early evening in Lisbon, on June 26th, the beginning of the summer in Europe, the performative action *Compli-Cities* took the Portuguese team again to the streets in a circuit of circular walks, always with two people departing from a square or lookout, with opposite destinations, and both of them arriving at the same time at another square or lookout, where they would receive a simultaneous video call, from a “guardian” who was in Brazil, where social confinement was still highly encouraged by doctors, although insistently ignored by the Presidency, regardless of the increasing numbers of contamination and death cases by Covid-19.

⁹ The map with the segments covered and the notebook are available and can be consulted in the website: <<https://tepe.estudiosdedanca.pt/percursos/caminhadas-cidades/diacroni-cidades>>. Access: 06 Oct. 2021.

It was up to one of the six “guardians” to make questions that would arouse a sensorial report on both walkers, regarding the new segments that had been covered¹⁰. The first sensation that I experienced, as a guardian, was one of freedom, though a virtual one, due to the fact that the performance was conducted, by the walker’s cellphones/mobiles, throughout the Santa Catarina Lookout, with its panoramic view of the Tagus. It was the first time in months that my eyes beheld an outdoors environment of more than two kilometers from where I lived, even though virtually. In the reports, sounds of children playing in the streets, scattered sentences from people speaking out loud to themselves, the perception of the heat or the cold on the skin, in the beginning and the end of the walk, as well as an impression that the city’s architecture had a regular pulse and rhythm that alternated with the landscape (sky and clouds), this latter also musically composing the urban score, such as a breath or time gap marked by the regularity of windows and doors, some willing to follow the others. The objective tone of the narrative gradually gave way to a subjective dimension.

This way, with the interruption of the group of studies for summer holidays in Europe, the dancer Themi Rosa and I — her from Minas Gerais and me from São Paulo — started to get together to what we called *Conversations in movement*. We felt the desire to remain connected and moving our bodies, by then limited and stagnant due to the confinement. We launched some corporal experimentations, through video calls from a virtual interface. First of all, we searched for a connection between us, with a 20-minute improvisation that took place weekly, from July 7th to the 21st. The first moving conversation happened on our couches, where the dispositive was to initiate a movement and continue it clock-wise, uninterruptedly, in slow gestures.

We then chose a spot outside our homes. This was when I crossed the old broken iron antenna at the backyard, which was used, during my childhood, to pick up the broadcasting signal and where I would climb to think about life. Themi Rosa used a hammock at her house’s porch and, after that, a great window at her dance studio. At that moment, by the sunset colors, sitting at the edges of the antenna, fitting my body to the iron structure, I realized I had never interacted for very long with the birds, dogs, the sun and the wind that inhabited my surroundings.

Somehow, I ignored them in order to follow on with my teaching and artistic activities. A stage and a fourth wall were installed inside me, as an imperialist and productivist repertoire ingrained in my subjectivity. In this experiment, I connected myself primarily with the other dancer. I started to ask myself: Are my impressions centered in myself, in how “I” perceive instead of how I interact with what I see, feel, touch, hear, observe? Would I be able to expand my sensorial channels, which perceive the world, to the point that I let myself be affected by the action of non-human beings around me and also the action of humans who eventually might be observing me?

Pierced by this question, I started to feel the smell of fires late at night, all through the month of August, when Pantanal and Amazon forests, as well as the agrobusiness areas nearer me, were burning in flames, during the greatest attack against biodiversity that was ever recorded by Brazilian environmentalists. I realized

¹⁰ The walkers’ experiences are registered at: <https://tepe.estudiosdedanca.pt/diversos/cumplidade/index.html>. Access: 06 Oct. 2021.

that, as a consequence, more birds started to inhabit the trees around my block. Inspired by the readings of Henri Lefebvre (2004), I became alert to the never-ending vibrating rhythms of light and shadow at different parts of the day, by following the marks of the movement of the sun throughout my house's floor and walls. Much beyond shapes, I focused on vibrations, rhythms and cycles of the flora and fauna around me.

As the months went by, the swings of light and shadow crossed other paths. At a given night, around two in the morning, I heard a bird singing "untimely", with a musicality I had never noticed until then. I did not understand the reason for that, for environmentalists were saying in the news that city birds had retaken the forests cycle, where singing happens at sunrise and not with the first sounds of cars on the streets. I then realized that, in Brazil, people were returning to their activities, even with an ongoing pandemic, as well as the airplane traffic from a nearby airport. Added to that, there was the impact of the fires on these animals' *habitats*. Does this make, still now, while I write this part of the article, at 10 p.m., a bird sing by my window?

However, dyssynchronization of cycles seem to be intensifying. This is what Danowski and Viveiros de Castro tell in their book, a conversation dating back to 2013, with folk healer Oiara Bonilla, from the ethnic Guarani-Kaiowá, who lives in Mato Grosso do Sul, a Brazilian state that had an area the size of Poland devastated by the agrobusiness of soy and sugar cane monocultures. To Bonilla, the signs that indicated the coming of the "end of the world" were the violent storms at the village and the fact that the roosters "started singing systematically out of their time and — the most worrying sign of all — that she had caught her chicken talking "like people"" (DANOWSKI; VIVEIROS DE CASTRO, 2014, p. 105).

While I try to perceive the *Cosmos as part of myself*, I realize that the social confinement altered my menstrual cycles, intensifying cramps as well as breast swelling and pre-menstrual tension, leaving me in a worse mood and more easily stressed than I am usually. At times, my cycle was interrupted, at other moments they came on earlier or two or three times a month. The skin on my palms started to peel out regularly, just like when I am under highly stressful situations. I get into social networks and a friend asks if more of us are having similar symptoms and the answers are mostly affirmative. I recall that there is a world in me much more complex than I am used to taking notice of and with which is not so easy to connect — hormonal levels, disharmony among fungi and bacteria, an imbalance of zinc, iron amongst other elements that are part of me. In my surroundings, there is a world with which I was also establishing very few connections.

As an animal confined at a zoo, I ask myself: How is it possible to live in cities and in the planet? Could another understanding of what life in common consists of be possible, with very little to no aggression against non-human and non-civilized human beings? Is another sensibility possible during and after the pandemic? In the rush to keep connected by virtual means, giving sequence to classes, projects and creations, how have we been reinstating our experience with the world and the artistic scene? What dialogues between art and life have we been producing, in a way to position ourselves politically in the face of the implications of the Anthropocene? Will we be capable of making an *artistic perspectivism*, one that considers environmental contemporary questions beyond the human and its civilized

and self-regarding existential predicaments?

Against the commercial logic prowling at bodies, with a focus on productivity and technicism, artists from different avant-garde modernist branches paved the way for the questioning of standards and opened themselves to self-experimenting. According to Peter Pál Pelbart (2007, p. 33), this consist of a shift in the obsession with “what can be done to the body” — thus submitting it to interventions, manipulations, ameliorations, adjustments and corrections, in order to reactivate founding question from philosopher Baruch Spinoza: “what can the body do?”.

In this sense, the dimension of the human in the creation, such as it is experienced by modern artists, seems to shift the etymology of the word scene from “the place where everything happens”, which could be associated to stage/picture, to the “action” or “event”, which escapes from an exhibitionist logic to one of production of experiences. This is the dimension which the performative actions of *Trilogy-Cities* might have instigated in the artists and researchers that participated of this moment of the TEPe Project. I believe I have experienced the Cosmos as part of myself and felt it inside me when I noticed my body interconnected and interdependent of nature.

Getting into such an investigation in a pandemic context has also altered the relation with time and productivity. We were not quite well aware of what we were doing, the length of each activity or how these activities would sum up as artistic formats. We only subjected ourselves to experimentation and the objective and aloof reports from *Sincroni-Cidades* gradually gave room to experiences of a sensorial and subjective nature, in an extensive relation of bodies to their cities.

By this aspect, I believe it to be possible to overlap another layer to the notion of “anthropo-scenes”, for these experiments put into question the way the human has been perceiving itself and how much this perception produces an action in the world, capable of reverting a commercial logic of submission of the body to the imperialist repertoire, as cited by Barcelos (2019), which reduces time, space and the relation with nature to linear, flat and estranged data. On the other hand, another perspective of time, space and relation with existent beings, humans or not, was established towards a production of a body that positions itself as an extension of the world, moved by sensorial experiments that focus on physic rhythms and physiologic alterations, not being committed to the formal aspects of the movement and doing without moral judgments and the domination of reason.

Therefore, the human dimension is not defined by the predominance of the anthropocentric logic. If the etymology of scenic is the quality from which the scene, as action and event, derives, it is possible to say that the performative actions that I experienced in this stage of the TEPe project changed the perception of human to an “anthropo-scenic” drift, that focus not on human supposed to know, but the experience with its dilution with rhythms and cycles of the world. Were we activating our animal side, instinctive and sensorial, in order to situate the body into another relation with the planet? Could the cosmologic and anthropophagic principles and procedures collaborate, so that we start to have collective dreams instead of self-centered ones?

Anthropo-scene and anthropophagy: devouring humans, crossing worlds

However, the way found by western philosophy to affirm that “we are, at a fundamental level, animals or living beings, or material systems just like all the rest” (DANOWSKI; VIVEIROS DE CASTRO, 2014, p. 97) was attacking anthropocentrism and denying human exceptionalism. But this leveling of the human with the preexistent world does not apply to the notion of human from Amerindian cosmopolitics¹¹ and it does not correspond to the perspective of the oswaldian aphorism, from the Anthropophagic Manifesto: “*From the equation I am part of the Cosmos to the axiom the Cosmos is part of me*” (ANDRADE, 2011, p. 70).

In the Amerindian anthropomorphic principle, all beings, human or not, moving or not, are humans *just as we are*, there being, in this case, an equivalence to a preexistent human (and not a world). The perception that everything is human is equivalent to saying that there is not a species that is more special than another in the Cosmos. In the Amerindian mythologies, the human existence is prior to the world's, when there were only people and tortoises. From this primal substance, human, all other forms of life unfolded: biological species, geographic accident, meteorological phenomena and celestial bodies. Hence the fact that the Guarani-Kaiowá folk healer cited previously, that she had heard “chicken talking like people”. For this cosmogony, when the world ends, all species will return as humans, such as it was in mystical times.

Therefore, the universe is made, in these mythologies, through a process of diversification of the human. But this human is not an only substance, single and fixed, apart, independent and disconnected from the rest. The world is constituted by an incessant interruption of becoming-other, of pre-cosmologic beings in favor of a greater ontological univocality, when other beings ceased their potential of infinite transformability. Still, every being has in itself this hybrid and moving humanity as substance. This is the principle of the anthropomorphism that makes opposition to the anthropocentrism logic.

Humanity, by this other parameter, is the beginning, the reservoir of all difference and all possibility of sense, which gives origin to the proliferation of living forms, making the world rich and plural, not having a *being-as-being* formatted *a priori*. Some scholars prefer to talk of “personitude/personity” and “peoplety” instead of “humanity” to mark the conceptual difference involving the human figure, which, in the Amerindian case, is anatomically plastic, has got erratic metamorphoses and a disorganized corporality — much different from the standardization and silencing of the civilized bodies cited by Peter Pál Pelbart (2007).

Such plasticity lies in the fact that when an indigenous person observes other beings, animated or not, they are capable of accessing their humors, temperaments and the cohabitation of the other in the same body (in the same morphology) — hence the notion of *inconstancy of the savage soul*, as studied by Viveiros de Castro (2015), which configures the Amerindian perspectivism. In this sense, mountains,

¹¹ It is important to point out that, when Viveiros de Castro deals with the Amerindian thought, he always stresses out the fact that it does not involve a unique mythology or way of living, but several cosmological sources as vast as there are existing ethnics. What the anthropologist means is to extract, in a general way, points that constitute a confluence of specific knowledge of Amerindian peoples studied by him since the 1970's.

rivers, sunsets, animals and every other existent thing are considered as “relatives”, whose existences are interconnected and are interdependent. So, there is not an ontological univocity, a “human-in-itself” or an “animal-in-itself”, for each aspect of the universe composes a hybrid entity. The problem is that “white”, civilized humans seem incapable of distinguishing the secret, invisible humanity from the existents in its multiplicity.

Everything was human, but everything was not one. Humankind was a polynomic multitude; it presented itself since the beginning under the shape of internal multiplicity, whose morphologic externalization, that is, its speciation, is precisely the subject of the cosmogonic narrative. It is Nature that is born or that “is separated” from Culture and not the opposite, as it is for our anthropology and philosophy (DANOWSKI; VIVEIROS DE CASTRO, 2014, p. 92).

In the Amerindian perspectivism, according to Déborah Danowski and Eduardo Viveiros de Castro (2014), species are political entities and are connected to a common which is not pasteurized, standardized. Each species sees itself as human, both in the anatomic as in the cultural sense, due to the fact that what it observes is the soul, the shadow and the echo of an “ancestral humanoid state”, plural and inconstant. It is curious that, although all species see themselves as humans, they do not see others as such. Jaguars are *humans-to-themselves*, but not *humans-to-us* and vice-versa. In this sense, every trans-specific interaction in the Amerindian world implies an international intrigue, a diplomatic negotiation or a war operation. This is the cosmopolitics of bodies in anthropomorphic terms, from which anthropophagy is a part of.

When bodies relate, they evoke an immanent ancestry and not a transcendent future (something which they will still become). Times and spaces are contiguous and cohabit existences simultaneously, there not being chronological separation between past, present and future. Diseases take place when there is not an effective dialog between the living and the dead; adverse weather conditions emerge when the fluxes between visible and invisible aspects of the existents — including dreams — are interrupted; plants and prey are only taken from nature and ingested by the means of a license conceded by the cosmos and by a process of subjectivation done by shamans, in rituals. All these processes and relations between existences take place through a long corporal experimentation and knowledge that are configured in the body and with the body, through a bias of contiguity with the logic of nature, earth and its cycles, and with an ancestral hybrid and inconstant humanity.

When Oswald de Andrade suggested to the modernist Brazilian artists the use of anthropophagic procedures in their creation, he was dialoguing with this cosmopolitics of the bodies. He proposed a hybrid art instead of an identity one, in which anthropophagy happened as a procedure and not as a theme. For Oswald de Andrade (2011), the Amerindian peoples think and act in favor of nature, in communion. The author reminds us that what unites us is gravity, for it is the force responsible for physically binding us to Earth. It consists of the Cosmos in us, acting directly in our bodies, indistinctly. However, the “growing progressism” practiced by capitalism over the planet disconnected us from all communication with the land that is not translated in terms of profit (VIVEIROS DE CASTRO, 2016). A relation of

rampant gluttony from the so-called “giant tortoises” or from the “earth eater whites”.

Thus, the problem to be considered here is not ontological, but dental (*odontológico*), as suggests Oswald de Andrade (2011), or a dental ontology, as Viveiros de Castro understands it. The modernist author makes a distinction between *gluttony* and *devouring*. Gluttony operates with an insatiable logic of extraction, subduing, colonization, manipulation and subtraction of a body by another, a logic of reduction of existences to the economic/commercial parameter. To that, it is possible to add: accumulation, appropriation, productivism, standardization, monocultures, metabolic fractures in nature’s cycles and rhythms, including “human nature”, thus composing a *modus operandi* that needs to break the relation of existences with the world (BARCELOS, 2019). The Anthropocene logic, therefore, acts by the means of art and life repertoire at the service of the Capitalocene, there being a disposal of materials and energy, with a production overlaying the other, maintaining time as linear, space as flat and homogeneous, and nature estranged to human relations.

By the anthropophagic logic, the devouring of the other requires an ecology of knowledge that activates another relational cosmopolitics between bodies and the world. In order to notice this differential, it is interesting to follow how the actual ritual of anthropophagy takes place, for then it is possible to make a correlation with the oswaldian proposal of a poetical anthropophagy. Not being hasty in devouring the other already configures a fundamental counterpoint to the fast-paced and supposedly unstoppable logic of the Anthropocene. The anthropophagic ritual requires a long conviviality with the enemy (the other who/which will become part of oneself), who/which, once captured, is transformed into a “relative”.

Only through an everyday relationship, that takes months, it will be possible to confirm if this other has affinities and qualities which are strong enough for him to be devoured, otherwise they are set free. There is a respect for the enemy about to be digested and not a submission of the other’s body. After all, their flesh and virtues will be part of the bodies of the tribe, for, as it is also in the Anthropophagic Manifesto, there is no such thing as a spirit without body, different from what is advocated by Christian and platonic tradition, which have directed civilizing colonial actions.

the “thing” to be eaten could not, exactly, be a “thing”, without being, and this is essential, a body. This body, none the less, was a sign, a purely positional value; **what was eaten was the relation of the enemy with the devourer**, in other words, their condition of enemy. **What was assimilated from the victim were the signs of their otherness**, and what it was intended was the **otherness as a point of view over the I** (VIVEIROS DE CASTRO, 2015, p. 160 – my stresses).

What is eaten (*cena*/dinner) is the vibrational relation that implicates the transubstantiation of the energy of a body, which becomes part of the other bodies. And in order to compose, it is necessary to become. In this sense, I notice an approximation with Spinoza’s philosophy, whose thinking, like the Amerindian peoples’, also favors nature. For the philosopher, a body becomes to another when it preserves the existence of incessant fluxes of variation and composition that take

place among bodies. Bodies, for him, are still ideas, thoughts, dreams, beyond the morphologic body (DELEUZE, 2009). In this sense, to assimilate alterities is not the same as empathy, for it is not a matter of seeing oneself in the other, but to feel and experience the other in oneself. It is about noticing the *I as Other* (VIVEIROS DE CASTRO, 2015) in the composition of bodies that become among themselves, when they meet and live together.

There is an ecology that takes place in the relation between distinct existences. A relation that is not of gluttony, but of ritual devouring, which implicates in the choice of the other (enemy), who/which becomes (becomes a relative), by the means of a long conviviality that allows to observe humors and the potential of transformability/plasticity of the other (*the inconstancy of the savage soul*) to, finally, transmute the energetic quality of a body to another in the moment of deglutition and digestion when, at last, the other will corporally compose *with*.

Existences and experiences configure, in this cosmogony, as a relational multiverse, for there is not a *being-in-onself* or a *being-as-being* that does not depend of a *being-as-other*. Every existence configures a *being-for*, a *being-to*, a *being-relation*. A thought quite approached to Spinoza's, which, through Deleuze's words, understands that "a body does not cease to be submitted to encounters, to light, to oxygen, to food, to sound and cutting words — a body is primarily encounter with other bodies" (DELEUZE apud PELBART, 2007, p. 30). It is in the relation between bodies, be them from whichever existences, animated or not, that their potentials will be invented and experimented with.

For actress and researcher Verônica Fabrini, in the cultures that do not split apart human and nature,

a river is a river, in its concreteness of margin and flux, but it is also a God. Its waters hold both fish that fish just like Iaras and other fantastic creatures. An evident **relation to the theater, where things are always other things without stop being themselves. In the theater this multiple existence is possible, where one thing is many things.** Zulmira **and** the actress that represents her, the ship deck and the empty stage, a chair **and** the Royal Kingdom of Denmark, a day in a minute, or still, as Brecht used to say, "in an object there are many objects" (FABRINI, 2012, p. 17 – my stresses).

These are relations that take place in the field of experiment, of collective living, as well reminds us Ailton Krenak (2019). According to the indigenous leader, the world is not at our disposal and the collection logic does not work in the Amerindian perspective. Ritual objects, including body paintings, chants and dances, cannot be framed and hung on walls or contemplated from a distance. It is necessary to live the experience. In this sense, the body is multidimensional, and it does not fit in the organization logic of a classical painting or a stage, such as these were conceived by classical art, not even in the commercial logic of buying and selling of experiences.

In fact, this is the criticism of Brazilian plastic artist Lygia Clark to the *happening* and *body art*, due to the fact that, in the sixties and seventies, while occupying streets and non-formal spaces of art with this kind of manifestation, certain artists still preserved a desire to be noticed and appreciated, instead of

focusing on the collective experience that would take place in act. When proclaiming the death of the plan, Lygia Clark said she preferred an *art without art*, without rules and script but, overall, an art that would make itself in the relation with the other, from where emerge the two last phases of her work, with pieces to be felt, worn, moved: sensorial objects and relational objects (GONÇALVES, 2018).

Considering the Amerindian perspectivism and its cosmopolitics of bodies, I believe that another logic of artistic relations, unknown to myself, has been experimented with during the Ceará International Dance Bienalle/in the evens¹² 2020, edition taking place in March 2021, with a program organized by the TEPe Project, with a series of performative actions composing a Seminar, that happened integrally in virtual mode. I was part of the performance Women that explore zones of resistance: hug bank, created and presented by female Brazilian and Portuguese artists and researchers. Restricted to our households, still under social confinement due to Covid-19 pandemic, with a program twice postponed, in the hopes of an on-site event in Fortaleza, we had been around our frustrations, for not being able to meet and create artistically, and for not having any contact with friends and people we loved, due to the risk of contamination and death.

It was then that the idea of creating a “hug bank” came around. We launched a public call inviting people to send us a short video of a hug. We received donations with hugs from couples, parents and children, people with animals and even books. We wanted to hug each other through the mini-screens of the interface we used for the virtual meetings. We investigated on ways to instate a welcoming environment for this flux of being together that was brutally interrupted and stagnated with the pandemic. Our desire was to let the hug sensation flow. Each of us went on hugging ourselves, bringing to our virtual scene a soundtrack that compiled a collection of sounds from the streets of Lisbon, made in 2019, composed of dialogs, sounds of vehicles, voices at random, a musical street band that mingled with the sounds surrounding us, in real time, with birds, dogs, the wind on the trees, voices of passersby at the other side of the wall. A mixture of longing and the sensation of being in motion with a crowd connected around us, in a hybrid of real presences, physically near, and virtual ones, with a certain distance in space and also in time.

In this performance, we dissolved the collective and also our emotions around the theme proposed. We chose few actions, a prolonged and unhurried timing. We began with a video compiling the hug bank, followed by a sensorial experience guided by the voice of one of us, with our screens closed. Gradually, the darkness of the screen gained our skin tones in contact with the computer camera. Then, we opened the screen to our home space and filled it with parts of our bodies — hands, hair locks, chests, until we finally showed ourselves whole, corporally invoking the hugs.

We invited spectators to gather with us in the platform in order to share hugs. In the final conversation, we realized that a connection between us (artists and public) was sensorially created. The first voices took long to be pronounced. The testimonies were more related to the sensations aroused than to what had been effectively viewed. I believe our performative action got under our skins, which were filled with body memories and knowledge, invisibilized and even anesthetized by the

¹² After a long period of time taking place every two years, as a bienalle should, and in odd years, this festival established its spin-off editions in 2008, taking place in even years, the so-called “de par em par” version of the event. (Translator’s note).

pandemic moment we were living. I believe we created a body of relations far beyond our anatomic bodies and our virtual bodies, secluded in small screens.

Perhaps this may be a possible pathway to start going deeper into the Amerindian cosmogony and experiencing what I propose as *artistic perspectivism*, through which creations will be made by anthropophagic procedures and, therefore, by anthropomorphic principles, considering the scene — the act of *cenar/dining/eating/cutting* — as an event, as a ritual that instates a connection between bodies, letting it flow throughout them, a vibrating quality, an energy that circulates and composes via otherness, for it provides the contiguity of the Cosmos as part of I. These are experiences that favor bodies whose anatomies outburst the morphology in order to become plastic, that live erratic metamorphoses and a disorganized corporality in reaction to any exterior expectation that may wish to enclose bodies, time and space to imperialist/productivist repertoire. It consists of a cut in the supposedly objective reality.

Artists who experiment with the *scene* as an event activate and savor qualities from this ancestral humankind present in the Amerindian mythologies, which are a source of infinite transformability, that might transmute us into hybrid entities, in diplomats that cross worlds in order to negotiate with a humankind involved by a cosmopolitics of bodies that act in favor of nature, dismantling a certain egoic humanity, self-centered and self-regarding.

What we wish is for is that, in the crossing between art and world, we are capable of inventing an art with mystery and peopled by Iaras (FABRINI, 2013) and Circes (ORTEGA Y GASSET, 2008), that will make our relation with life something explainable by a cosmic and diverse narrative (Cosmos as part of myself), that will allow us to create and imagine worlds other than ours, whose experiences articulate time, spaces and relations with nature that are not linear, flattened, homogeneous and broken, but that these relations should be among bodies that will become among themselves and that will preserve and potentialize existences, in the terms of Spinoza and also the Amerindian thought. For them, mountains, rivers, sunsets, bird singing, dreams, can also be considered as dimensions of the human. Such bodies share experiences that take place in act and that do not wish to be something beyond the relations they are capable of producing.

Creations that reconfigure the human in the sense of an anthropophagy, of an anthropo-scene that devours/*cena*/dines the human in its multiplicity of relations, may cut an habitual relation with a daily living that subdues other(s) — regardless of their existences — to, finally, perceive them in their potential of invention, always differential, in constant becoming. An Anthropo-scene that works “anthropo-scenically” as an ecology of knowledge, energies and existences, in which artists are political entities that give meaning to the experience of life in common. For, at last, Oswald de Andrade says in his Manifesto that “Only anthropophagy unites us. Socially. Economically. Philosophically” (ANDRADE, 2011, p. 67). To which we could add: ecologically and artistically.

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